

HOW TO MAKE YOUR LAYOUT PHOTOS BETTER PART 3

SETTING UP & LIGHTING THE SCENE

By Roy Stockard
LSR Division 3



Creating the Scene

- Try to shoot from as low as possible to create a **VIEW** which seems close to real life height --- as if you were standing by the rails.
- If you are shooting from a low angle, consider what you will do with the **ceiling corners** above you backdrop and such things as **light fixtures**.
- ▣ If you have **fascia**, consider building a temporary terrain covering that make the scene more believable. In the end it may be more believable and more creative than Photoshop work.

Compositional Elements

- Diagonal Lines
- Triangles

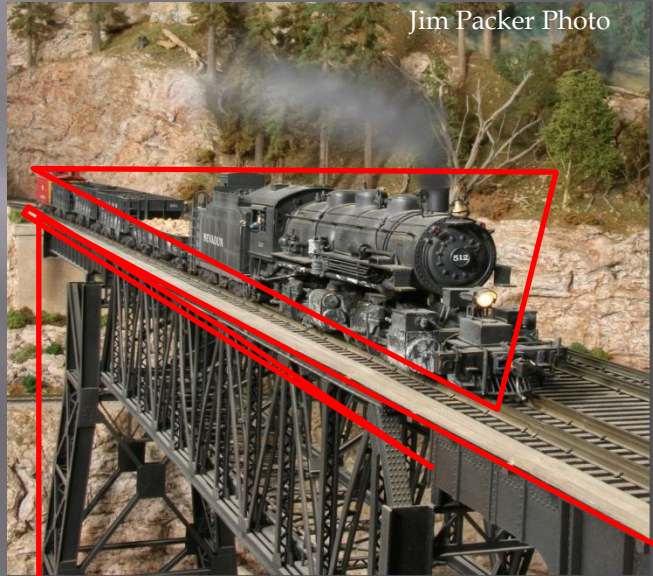
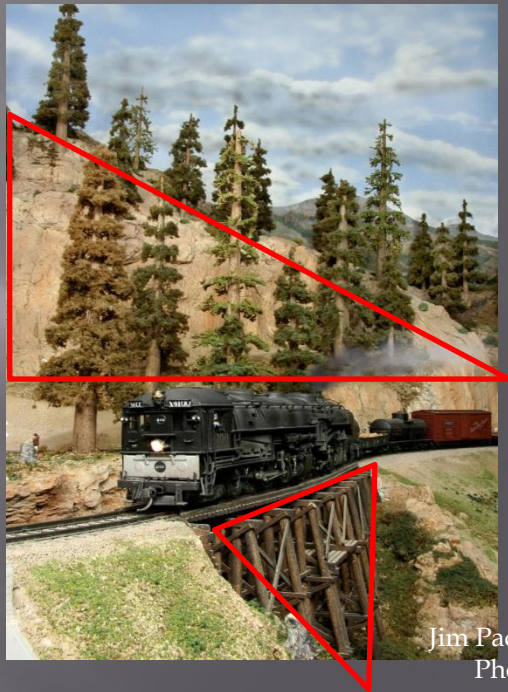


Photo Courtesy of Jim Packer, MMR published in Scale Rails (NMRA Magazine) and in Railroad Model Craftsman.

Jim Packer Cover Photo

- Triangles

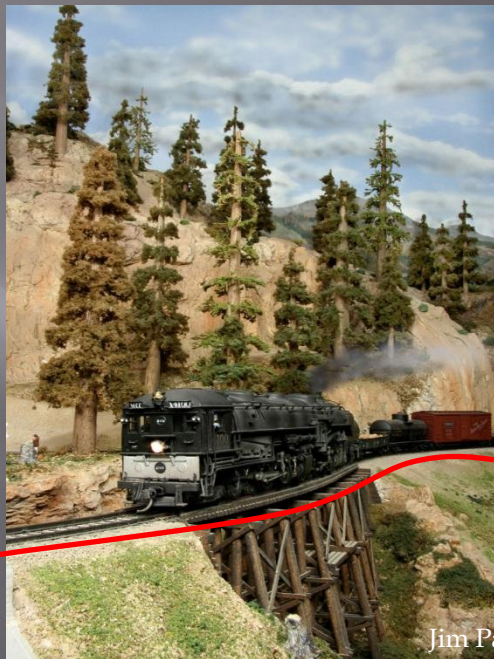


Jim Packer
Photo

Jim Packer Cover Photo

“S” Curves

- “S” Curves represent attraction and danger! They are built in to our wiring to get our attention.
- Attractive examples: Your favorite Female Movie Stars is probably curvaceous!
- Danger example: S Curves on the desert floor – SNAKE!

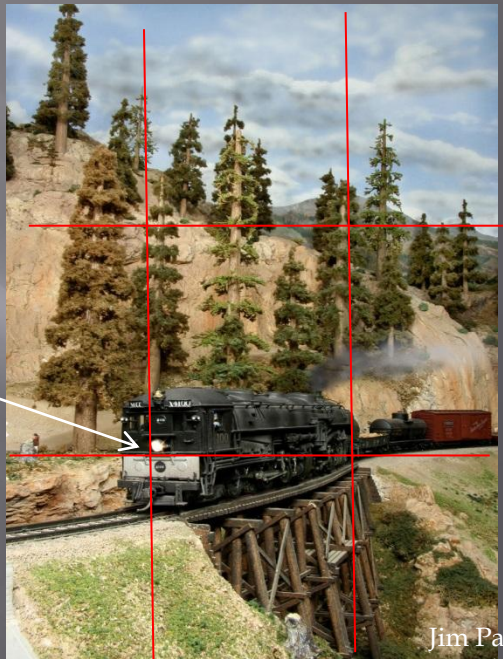


Jim Packer
Photo

Jim Packer Cover Photo

- Rule of Thirds

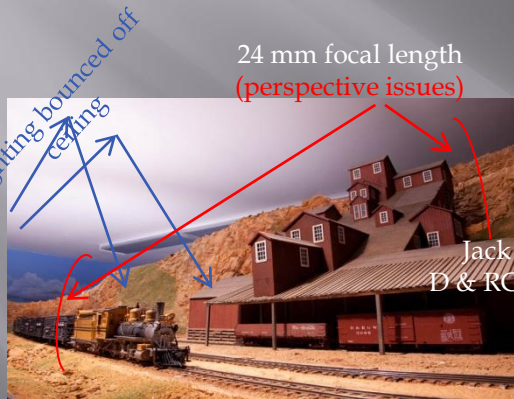
Placing the most important part of our subject (here: the face of this locomotive), at the intersection of the framing divided into thirds, creates the most interesting geometrical arrangement.



Jim Packer
Photo

Ceiling Corners Fixed by Adding Sky

CEILING ABOVE BACKDROP



SKY ADDED IN PLACE

Perspective corrected



Place Background over Ceiling Corners

BEFORE



Lighting bounced off ceiling

AFTER



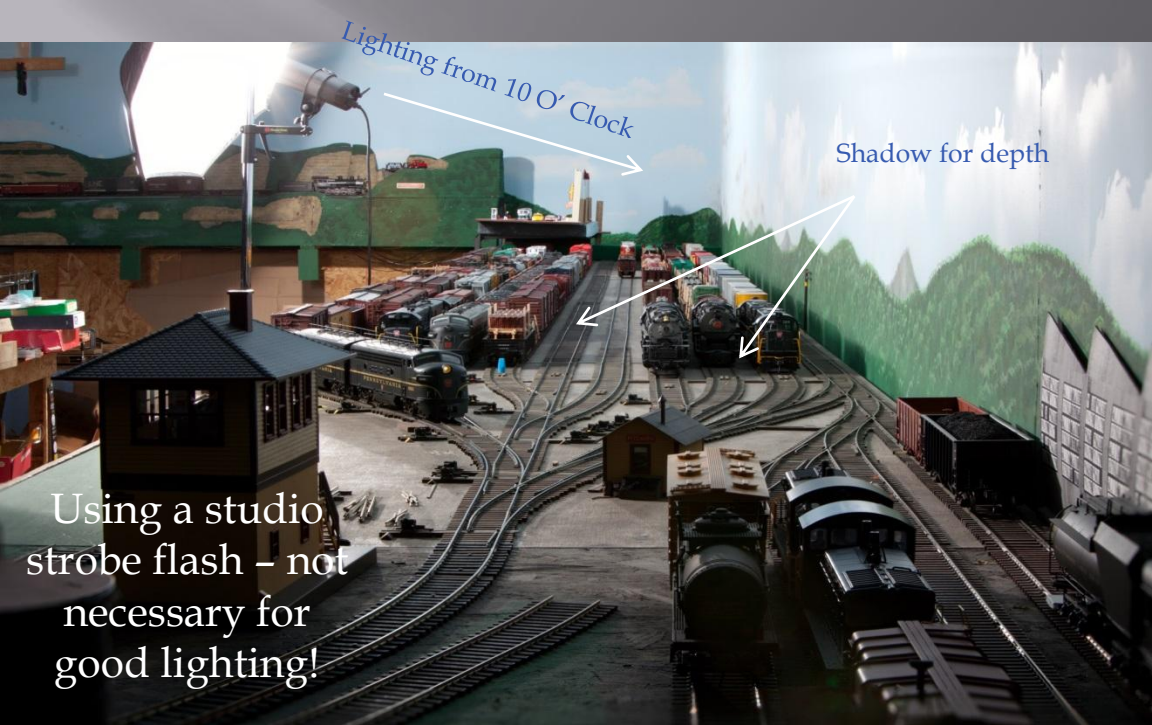
Shadows in backdrop correspond to shadows in modeled scenery

Late morning lighting to mid-day lighting achieved by bouncing light off ceiling

Lighting from 10 O' Clock

Shadow for depth

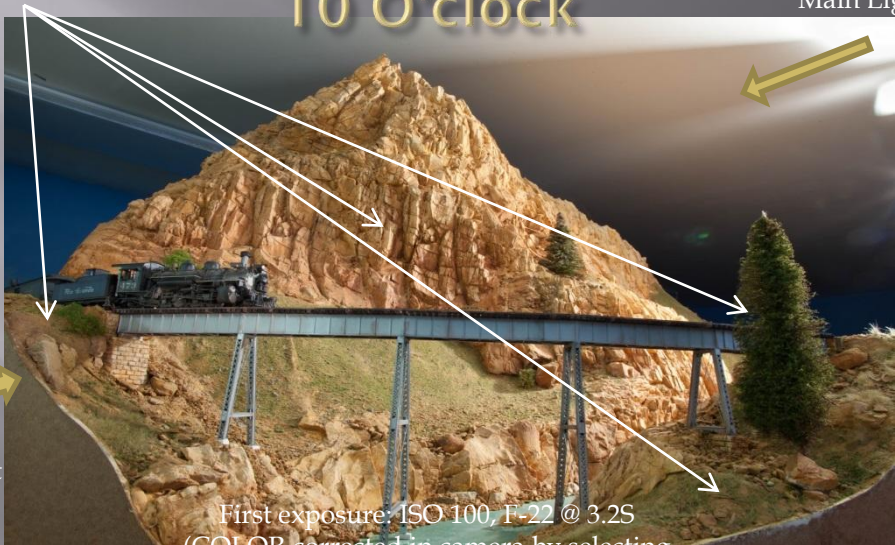
Using a studio
strobe flash – not
necessary for
good lighting!



Incandescent Lamp 10 O'clock

Shadow Created

Main Light



Fill Light

First exposure: ISO 100, F-22 @ 3.2S
(COLOR corrected in camera by selecting
incandescent white balance)

Did that say 3.2 seconds??

YES

The smaller the opening (aperture) the longer it takes to allow the necessary light to hit the camera sensor (or film? --- who uses that?)

Equipment Needed

(to hold the camera still for 3.2s or longer)

Tripod & Cable Release



White / Gray Card



Lastolite EzyBalance Calibration Card
(Gray on one side/White on the other side)

Review

- With ISO set at 100
- With White Balance set to lighting available (incandescent, fluorescent, daylight, cloudy, etc.)
- With Manually set f-22 or better for f-stop
- Fill the view finder with the Gray Card
- As you look through view finder, adjust shutter speed to bring the exposure needles to center.
- Check the histogram and adjust shutter speed faster or slower to put spike in the center of histogram.

Check List

Steps to Setting up Your Camera & Scene (Manual Settings)

1. f-stop: f-22 or smaller
2. focal length: around 55 mm
3. ISO: 100 or lower
4. White Balance: set camera lighting used in the scene (fluorescent, incandescent, etc.)
5. Create the Scene --- set up using view point and compositional elements.
6. Light the scene as desired by adding or angling the lights (use one type of light if possible)
7. Meter Gray Card into the lighted area of scene
8. Compose shot (place white card in scene for first shot then remove it for subsequent focus points)
9. Manually focus series of shots from rear to foreground or vice versa

NOW LET'S SHOOT



Take a 15 minute break while I set up the
camera and lights